"La Wally" Proves an Attractive Novelty at the Metropolitan

With a Melodious Score, remembered. Presenting.

BY SYLVESTER RAWLING. soldier. Mary Ranzenberg was an at-HATEVER else may be said of "La Wally," which was performed for the first time in Toscanini Was Very Eager. America at the Metropolitan OperaHouse last night, it is an interesting novelty. The last work of Alfredo Catalani, who died early in the nineties, son after it was produced, it suffered years of neglect. Then Toscanini took it up, and to his influence we are indebted for the hearing of it here. The conductor is said to regard it as a great opera. America at the Metropolitan Operais said to regard it as a great opera. Few, probably, will rate it so highly,

but there can be no mistaking its merit and its charm. The administration is to be thanked for putting it on.

Story of the Opera.

Luigi Illica wrote the libretto after a novel by the Baroness Wilhelmina von Hillern. In brief, the story is of Wally, daughter of Stromminger, an old hunter. She loves Hagenbach, and Toscanini shared in most of were many, including several at the end. and Toscanini shared in most of end. an old hunter. She loves Hagenbach, end, and Toscanini shared in most of who has fought with her father refuses to marry Geliner, whom her DALMORES AS PELLEAS TO father favors, and is driven from home. Walter, a minstrel, accompanies her. A year later, her father dead, the three getting his bet, kisses her in earnest, better. The laughter of the crowd drives Interest centered itself about Dalmores. Wally to fury and she promises herself Could the Samson of last week be the

both of them are engulfed.

ter and the final duet between her and

Destinn's Blond Wally. Emmy Destina brought to the interthat given free vent. And, somehow, A denial was also made by the Barona a fair woman with luxuriant hair does not produce the tragic effect of in Stamford.

a dark woman with raven tresses. Nevertheless, Destinn's Wally is to be

Riccardo Martin was an excellent Some Choice Orches - Hagenbach. He sang well, his acting was much more easy and natural than tral Bits and a Fine usual, and his protestations of love in the dance were really impassioned. Setting, Catalani's Op- Amato as Geliner, added to his reputation. In voice and action he was era Was Well Worth convincing. His alternate fits of abjectness in love and vindictiveness in anger were admirably expressed. Rossi

made Stromminger seem very real, and Campanari was good as the drunken tractive Afra, singing aceptably; but

Toscanini Was Very Eager.

beautiful.
The avalanche was ineffective and

MARY GARDEN'S MELISANDE.

The revival of Debussy's "Pelleas and principals meet. Geilner again is re- Melisande" crowded the Manhattan Oppulsed, although Hagenbach seems to era House last night. The performance be in love with Afra, an innkeeper. A was a notably smooth one, and the alsoldler goads Hagenbach to wager that most perfect representations of last he will kiss Wally, who boasts that no year were improved in such details as man has kissed her. In the dance he the light effects. The three changes in finds that he really loves her and, for- the cast were distinctly changes for the

to Gellner if he will kill Hagenbach. Pelleas of last night? Visions of Jean That night Hagenbach is treacherously Perrier, mediaeval and fresco-like, have pushed off a precipice by his rival, filled the mind, and his perfect diction Wally, full of remorse, rescues him and and lack of voice seemed part of the flees to the mountains. When Hagen- character. Dalmores looked the part bach recovers he follows her there, and splendidly, and sang his phrases lyricjust as happiness seems to be within ally, bringing out unexpected beauty in their reach an avalanche descends and the music. Though he acted with great both of them are engulfed.

A Melodious Score.

An Italian "Tifefland," a friend remarked when it was over, but it is more than that. The score is melodious and the orchestration is rich. There is pleasure for the eye as well as for the ear in all four acts. The scenes are picturesquely set and there is intelligent movement in all the action.

An intermezzo for strings before the third act is a dainty morsel, and the prelude to the last act is a fine bit of musical writing, original, pregnant with meaning and touching in its appeal. Wally's soliloquy in her room after she has sentenced Hagenbach, with its self-torturings of alternate hate and love, probably is the strongest single number in the composition. But Walter's song of the Edelweiss is excellent. There are fine solos for both Hagenbach and Geliner. The choruses are tuneful and vigorous. Wally's farewell to Walter and the final duet between her and Hagenbach are of sterling dramatic. artistic restraint as the lover in the tur-

Hagenbach are of sterling dramatic NOT ENGAGED TO BE MARRIED TO MRS. MAYBRICK.

pretation of Wally all her ric., gifts | Charles G. Wagner, secretary of the of voice and art. If she seemed some. Slayton Lyceum Bureau, denied at Chitimes not as permeating as in some cago yesterday the report given out ther of her impersonations, it was due to the complexity of the character: for Wally was poet and stoic, as well as passionate lover and hater. Her emotions more often were repressed

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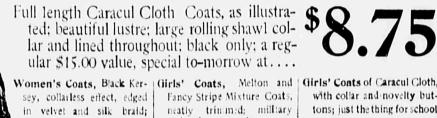
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